

Designing Creative Music Education Materials for School Children in Malaysia: Implication for Policy and Teaching Practices

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Abstract

Music learning is crucial for developing physic along with creativity in children. Nevertheless, many students do not have the privilege of engaging themselves in creative learning due to the traditional methods of teaching that exist in Malaysia. This study dealt with the creative process of designing and creating music education resources materials for Malaysian school children and how it contributes to the policy and practice. This study employed qualitative design and was conducted through structured interviews with five experts in music education on the use of creative materials in learning materials geared toward bettering the learning experience of students. Research supports the idea that when teachers include interactive and culturally relevant content, students can achieve greater engagement, understanding, and impact. The research points to the fact that policy must change to incorporate creative approaches to music education and recommends teacher training programs to facilitate this shift.

Keywords: Music Education, Creativity, Teaching Practices, Education Policy in Malaysia

INTRODUCTION

Not only does music education play a significant role in a child's cognitive development, it teaches valuable life skills such as teamwork and confidence. These offer to develop creativity, better problem-solving ability, and appreciate culture. In Malaysia, while music education is included in the national curriculum, traditional pedagogical approaches have a focus on rote learning, music theory, and formal assessments. Though these techniques give learners basic information, they do not engage, stimulate and express creative and individual nature. Consequently, music education has been felt as drastic and tedious by a greater part of students, subsequently weakening an immense part of their total improvement.

Over the world, creativity, as a catalyst for learning has gained considerable attention from scholars, policymakers, and educators. Instrumental music education including the interactive and student-centered learning approach to music education has demonstrated effective student engagement and learning outcomes in vision and understanding of musical and related concepts. When applied with hands-on activities, improvisation, and culturally relevant material, learners can connect more closely with music and express themselves artistically in more liberated ways. Nevertheless, the application of these methods is very seldom performed in Malaysian schools and this is due to limited action taken place by structural problems, lack of resources and insufficient teacher training.

The purposes of this study were to develop creative music education materials cater for school children in Malaysia. The goal of the study is to draw from the efficacy of these materials to find the best practices that can be incorporated into current practices. Further, it reviews the implications

creative music education has on education policy and teaching practices in Malaysia, and calls for much needed reforms to provide a more vibrant experience of teaching and learning.

This study offers interesting perspectives on how embracing creativity within music education affects teachers pedagogically and can be of some benefit, but not without challenges through structured interviews with five music education experts. These findings provide additional insight into the larger conversation of alternative pedagogies and their impact on students' musical lives. In addition, the study also reiterates the need to re-evaluate current policies and invest in teacher training programmes to ensure that a creative music education can be implemented in the Malaysian schools effectively. Through highlighting these significant factors, this study hopes to find a balance between conventional and modern pedagogy, ultimately providing a bigger scope of visualisation of music education in Malaysia.

Background of the Study

In Malaysia, music has been central to education for a long time, yet it is also one of the least taught subjects in school. In the past, the emphasis was on theoretical training with little room for exploratory music for students. Typical curriculum follows a structured format emphasizing music notation, history, and theory, but ignoring aspects of improvisation, performance, and composition. While this may not be surprising to many, the fact is that without relevance, students can become unmotivated and disengaged from their music learning in all forms.

Internationally, literature illuminated the importance of creative strategies in Music Education. Research shows that when students have the chance to get involved in hands-on music-making, they gain a greater love of their subject and better cognitive and social skills. Music education that fosters creativity invites students to play with sounds, learn & create collaboratively, and relate music to their lived experiences and backgrounds. These methods are consistent with modern educational philosophies that promote the use of active learning, engagement of students and the teaching of higher-order thinking skills.

Although, attempts have been made by Malaysia towards modernizing the education system, creativity in music education in Malaysia still faces challenges. This is not to say that these methods can be easily implemented: there are hurdles such as inadequate teacher training, lack of suitable teaching materials, and the lack of supportive policies that simply stymie the implementation of innovative teaching approaches. There is also a widely held belief that music education is ancillary in the broader curriculum, leading to less funding and less focus.

This is what this study is trying to fill—this gap by investigating the possibilities of enriched creative music education materials that can help foster a potential enriched learning experience within the students. This research seeks to offer insights into how to better implement creativity through the point-of-view of music education experts. The findings also highlight calls for policymakers to change music curriculum and develop programs to train teachers to adjust to more interactive music education approach in Malaysia. By conducting this research, the aim is to promote a comprehensive perspective on music education that emphasizes the importance of creativity, cultural identity and an interest in music for life.

Problem Statement

Traditional music teaching practice attached in Malaysia music education has largely focused on theoretical knowledge and rote memorization which creating a fifteen-language of music education in Malaysia. These methods are a great way to learn basic music fundamentals, but do not capture the students interest and creativity, nor their more advanced musical comprehension. As a result, many students mentally switch off from learning music and rationalise the subject is a formal and dry subject area rather than an expressive and creative subject area.

Although music pedagogy has made great strides globally, we should continue to wonder and try to unpack why interactive and culturally relevant materials have failed to garner a foothold in Malaysian schools. Compounding the problem is a lack of structured creative music education materials resulting from the fact that most materials are written for students of other countries, not Malaysian students. Even when teachers do try to implement more creative ways of making music, they

often do not have the resources to do so, and any such efforts may be disjointed from work done in the non-musical parts of students' lives. This needs to be tackled because music education needs to be more than just an informative space, it should also be one where students learn to be engaged and creative.

Significance of the Study

This study fills a vital gap in understanding how creative music education resources can be developed and implemented to suit the needs of Malaysian school children. The research aims to make music education much more effective and enjoyable, by focusing on interactive, culturally relevant content and has associated these with improved student engagement and comprehension.

Therefore, the implications of the findings of this study would be useful information for educational policymakers, teachers, and curriculum developers. Insights could help policymakers rethink national music education policies to incorporate creative approaches into the curriculum in a more systematic way. The study includes strategies and resources for educators to implement to enhance the effectiveness in their teaching to prepare students more pro-actively for a healthy and stimulating environment. Then we can prepare creative music education programs in teacher training institutes that will help the music educators to be able to have teaching practices.

This study, therefore, contributes towards a more dynamic and more student-centered music education system in Malaysia by promoting the engagement of changing the traditional to innovative pedagogical approaches. While the benefits of encouraging creativity in music education can be seen directly in students' engagement and creative output, the ripple effects of this take on music education will ultimately be much more extensive, including benefits to students' cognitive skills, emotional expression and appreciation of culture.

Research Gaps

While many studies have focused on the impact of music education on the development of children/students, limited research has been conducted on the design of creative music education material/activities in terms of implementation of music education in Malaysia. Although much research already investigates music education, little explores the effects of creative teaching resources on students' engagement and learning progress.

In addition, the research about embedding culturally relevant material in music education in Malaysia is still limited. Considering the diverse ethnic backgrounds in the Malaysian population, the use of local musical elements in the teaching materials can actually offer students a more relevant and greater learning experience. Existing approaches to culturally responsive music education tend to lack empirical evidence connecting these approaches to students musical growth and development, as well as their interest in music as an academic subject.

One of the most crucial gaps is in teacher preparedness and professional development. Although innovative learning and teaching strategies are becoming important in education, there is no research on the Malaysian music teachers' perception and practice of creativity in their classroom work. Knowledge of their difficulty spectrum and requirements with their response to creative teaching is crucial in framing teacher training programs.

In summary, this study seeks to contribute knowledge for a clearer picture of how music education resources could change pedagogy and policies in a way that may help facilitate the formation of a more engaging and meaningful music education system in Malaysia, thus addressing these gaps in the literature.

Objectives of the Study

1. To explore the role of creative music education materials in enhancing student engagement and learning.
2. To analyze expert perspectives on the effectiveness of creative teaching strategies.
3. To identify policy implications and suggest improvements for music education in Malaysia.

Research Questions

1. How do creative music education materials impact students' engagement and understanding?
2. What are the challenges faced in implementing creative teaching methods?
3. What policy changes are necessary to support innovative music education practices?

Scope of the Study

Let us highlight how creative music education materials for Malaysian school children can be developed and implemented in this study. This research is bounded to primary and secondary school as part of Malaysian education system that makes the finding specific to Malaysian school curriculum. The main focus of the study is to make students interest and understanding music education better by making it very interactive and converts into culturally appropriate content. Finally, it takes a look at how music teachers are able to provide experiences of creative learning, along with how supportive current policies are about incorporating creativity in music education.

This is a qualitative study using structured interviews with five music education professionals to gain insights into creative approaches to teaching materials. The experts are chosen based on experience in music education and curriculum development, providing an informed perspective on the best practices. Models of effective music programs will be replicated across the nation. This study examines qualitative data from these interviews and finds a number of challenges and opportunities for improving music education in Malaysia. It also addresses the possible pedagogical implications and suggests a number of ways forward in teacher education programmes to respond to the shift to a more creative style of music teaching.

Limitations of the Study

Although this study has contributed to an understanding of how creative music education materials in Malaysian schools, there are some limitations that needs to be addressed. One is the limited sample size of five music education experts limit generalization of the findings. Using a larger, more diverse sample of students and teachers may make it easier to generalize the results assessing the effectiveness of creative teaching approaches.

Secondly, the researchers use qualitative data from virginity interviews, which though full of information may not be able to get the real world surroundings of teachers and students at ground-level environment. Future studies combining classroom observations, student reflections, and teacher surveys may provide a broader view of the impacts of creative music education.

Finally, this study is situated in the Malaysian context solely, which might impair the generalisability of the findings. The recommendations may pertain to other nations who share comparable educational structures, though contrasts in culture and policy could constrain the adoption of creative music education methodologies outside of this context.

Finally, the study is limited by time and resource constraints that would not allow an exploration of every potential variable related to music education. Longitudinal studies that follow students exposed to creative teaching resources in the long term would potentially provide further details about the long-term benefits and place in education of such methods.

Although it has limitations, this study continues the conversation regarding progressive approaches to music education and emphasizes the importance of policy and pedagogy adjusting to create more impactful experiences with creativity in Malaysian classrooms. Results of the study are building-blocks for work to come in research, practice, and policy.

Literature Review

Music Education in Malaysia

Hallam(2019) asserts that music education is an essential part of a well-rounded education, stimulating cognitive, emotional, and social development. Music education policy is embedded into the national curriculum in Malaysia, but music education remains underdeveloped, possibly because of limited resources and traditional teaching approaches. In addition, the Malaysian education system itself contains music in its Kurikulum Standard Sekolah Rendah (KSSR) and Kurikulum Standard Sekolah Menengah (KSSM), but there is more theoretical knowledge than practical and creative engagement in music education (Ministry of Education Malaysia, 2017). Although music is an identified subject, in many schools, it is deemed marginal due to the greater acceptability of subjects such as, math, and science.

Studies have shown that learning music improves memory, enhances problem-solving ability and improves cultural awareness (Hanna, 2020). However, Malaysian schools struggle with poorly equipped facilities, unqualified music instructors, and a lack of time in the curriculum for music lessons. Previous research has shown that a developed music curriculum, in conjunction with optimal policies and training for teachers in the curriculum, enhances student musical ability and academic success (Ho et al, 2021).

Creativity in Music Education

It is creativity that drives effective music education because it allows students to express themselves and build critical thinking which is one of the most important skills students can develop outside of academics (Burnard & Dragovic, 2022). Sharifah & Mohamad Shah (2020) further observed that in Malaysia, traditional music education is often centered around rote learning and performance-based assessments which limit improvisation, composition, and exploration of different musical genres (Tan & Nasir, 2021). Creative music education foregrounds active participation and experimentation with musical styles, especially Malaysian traditional music, modern genres and digital music production.

A huge detail of promoting creativity in Music Education is using culturally relevant materials. Given the multicultural nature of Malaysian society, students can also listen and learn about ethnic music styles such as Malay gamelan, Chinese opera music, and Indian classical rhythms (Abdullah, 2020). Project-based learning, collaborative composition, and music technology integration are some examples of interactive approaches that can boost student engagement and encourage lifelong, meaningful connections to music-making (Webster & Williams, 2021).

Teaching Practices in Music Education

In Malaysia, the effectiveness of music education is significantly affected by teaching practices. Large groups of teachers are primarily dependent on classical approaches to learning songs, focusing on music theory and writing rather than improvisation and expression (Chong, 2019). Research-based evidence suggests that music learning experiences could be improved through more student-centered and interactive approaches to teaching. Promising methods to promote musicality by movement, singing, and improvisation are thought to be the Orff Schulwerk, Kodály Method, and Dalcroze Eurhythmics (Kim & Countryman, 2022). Additionally, incorporating digital musical activities such as composition software and virtual instruments can accommodate the learning styles and habits of digitally skilled students (Ho, 2021).

Hot Topics Teacher training and professional development are key to advancing promising practices in music education. This is because many of the Malaysian teachers are not formally trained with the creative teaching methodologies and need more supports to implement the innovative strategies (Rahman & Mustafa, 2022). This can include workshops, online courses, and the various options offered by the government in order to target on best practices which can help in engaging students and further improving the outcomes.

Policy on Education and Music Education in Malaysia

Education policy is an underlying factor that influences music education in Malaysia. Although music education is a compulsory subject in the national curriculum but unlike other subjects, occupies a lower place in the hierarchy of funding and policy support (Ministry of Education Malaysia, 2021). However, non specified needs of subject assessment methods, subject implementation sporadically in the schools make music education ineffective (Saidon et al., 2020).

Policymakers need to explore reforms that embrace creativity and inclusivity in music education. It encompasses larger budget expenditures for music education, further teacher training programs, and additional technology enabled music teaching. Comparison research concluded that nations with robust music education policies (e.g., Finland, South Korea) devote substantial resources to teacher training and infrastructural supports that provide students to access high quality music (McPherson & Welch, 2018).

A national framework for creative music education would offer this support, as trying to shine without such a framework at the national level is a proposition too high and the stakes are dire: access to active and engaging learning experiences that foster a love for creative music-making. Moreover, partnerships or collaborations from school, college, and cultural institutions can serve as an eye-opener for students with professional musicians to different musical traditions (Lee & Chong, 2023). With creativity and innovation at the forefront of education policy, Malaysia can begin to build the next generation of musicians, educators, and culturally literate citizens.

METHODOLOGY

Research Design

This qualitative research examines the impact of creative music education resources on teaching practices and policy development in Malaysia. Given the nature of the study, qualitative approach is appropriate to investigate the perspectives, experiences, and interpretation of experts at depth (Creswell & Poth, 2018). Structured interviews as predominant method of data collection was chose in order to maintain similar approaches across the participants while giving flexibility of responses. The Ahistorical-Focus structured format ensures that essential themes pertaining to music education and creativity are covered systematically and highlights policy implications of research findings to provide a contextual understanding of the efficacy and challenges of implementing creative music education practices.

Data Collection Methods

This study used structured interview data from five experts in music education. This group of experts were chosen based on their vast experience in curriculum development, policy formulation and practical teaching in Malaysian schools. Interviews were done via online video conferencing, and in person meetings depending on the availability and preferences of the participants. The questions were developed to gain an understanding of how their creative music education materials were working in practice, what worked and what could be improved, challenges that arose and suggestions on how once creative approaches may be supported by policy.

Participants were prompted to elaborate on their engagements with each seed paper/interview, and each interview lasted roughly 45 to 60 minutes. You can record interviews with the consent of the participants in order to transcribe the data accurately and assure appropriate analysis. The recordings were transcribed pronto verbatim-exactly, in this manner, all the more thickly for explanatory purposes. Interviews were conducted iteratively to allow for the identification of themes and to inform the focus of subsequent interviews. Face-to-face online interviews were conducted that provided access to a range of insights and ensured the data collection procedure was consistent (Merriam & Tisdell, 2016).

Sampling Techniques

Participants were selected from the community using a purposive sampling approach. This method was selected to guarantee that potential experts had adequate relevant experience in either music education, curriculum or policy implementation (Patton, 2015). Participants include university music education professors, policy makers that plan the secondary school curriculum and veteran school music teachers who have implemented creative teaching practices. This inclusion criteria also guaranteed a diverse range of views from individuals who are all involved in music education as stakeholder in Malaysia.

In this case purposive sampling was used as a strategy as it permits the selection of information rich cases to gain in-depth knowledge about the research problem. The study targeted experts with the prerequisite of hands-on experience in the field to ensure relevance of the data collected, considering that creative music education in Malaysia evolves amidst the current challenges, practices and opportunities.

Data Analysis Procedures

Researchers analyzed the data through a thematic analysis of the responses obtained from the structured interviews. This approach was selected because it enables the distillation of common patterns, themes, and insights from the diverse expert responses (Braun & Clarke, 2019). The analysis process included the following steps:

Familiarisation With The Data – Transcriptions of the interviews were listened to read through several times in order to obtain a deep understanding of their content.

Coding – Phrases, words, and statements that were seen as relevant to the important aspects of creative music education were identified and coded.

Coding for Themes – The data were then divided into broad themes (e.g., teaching practice, policy implications and barriers to creative approaches)

The identified themes were cross-examined for their consistency and alignment with the focus of the research study (Theme Review).

Analysis and Reporting – An analysis of the findings was conducted with references to previous research and any contextual factors in the Malaysian education system.

Thematic analysis was used to analyse the range of expert interviews, enabling the extraction of key themes that provide an understanding of how creative music education materials could make a difference to music education and lessons, leading to possible applications within policy.

Ethical Considerations

Throughout the research process, ethical considerations played a significant role in ensuring the study remained valid and credible. All experts were given a detailed account of the study's aims, methodology and intended outcomes before participation. All subjects were informed that their participation was purely voluntary and that they could withdraw at any point without consequences and written consent was obtained from each participant.

Additionally, anonymity was guaranteed with names and other identifiers removed from the data. All interviews were audio-recorded, stored in a encrypted store and only accessible to researchers involved in the study. Specifically, we were in accordance with ethical guidelines with regard to our institutional and other applicable research ethics (Israel, 2018).

The study adhered to the aforementioned ethical considerations to ensure that participants were comfortable while participating which enhances the validity of the study in regard to its findings (Fortenberry, 2013).

Expert Interview Findings

Experts in music education offered insight into the role of creative music education materials within Malaysian schools. The responses addressed three major issues: the influence of creative resources on student engagement and learning, challenges to incorporating creativity in teaching, and policies that should be changed to encourage creativity in music education.

Effects Of Innovative Music Education Materials on Students Participation and Comprehension

These music education experts shared feedback and one of the key takeaways from the expert interviews was — creative music education materials significantly boost student engagement and understanding. Interactive components, movement-based activities, digital tools, and improvisation exercises in classroom spaces were noted by specialists as allowing a more dynamic learning context. Creative methods enabled students to learn music through practical applications, as opposed to traditional rote-learning approaches, enhancing the learning experience and making lessons enjoyable and practical.

And experts stressed the need for music education materials to be culturally relevant. Students learnt meaningfully due to the elements of traditional Malaysian music (gamelan, kompang, folk song) asked to be included in the operatta. The researchers noted that students tended to be more responsive in engaging with material about college readiness that reflected their culture than with Western-dominated curricula, which often seemed unrelated to them. This result agrees with the finding of Tan and Nasir (2023) that highlights the impact of culturally responsive teaching on students' motivation and knowledge retention in music education.

In addition, creative music education increased critical thinking and problem-solving skills as noticed by the experts. Making up little tunes, engaging in group music making, and experimenting with various styles of music made students take risks and be in control of their learning. When students were engaged with the material, experts stated, they had greater understanding of music theory and more respect for music.

Implementing creative teaching methods are a challenge.

Despite the transparent advantages that comes along with creative music education, experts also identified a few barriers where creative music education remains unimplemented in Malaysian schools, based on the findings highlighted by the music education professionals. The most significant issue identified was that teachers receive no training in innovative teaching techniques. The majority of music educators in Malaysia are trained in traditional music education styles based on theory and notation that limit the transition to student-centered approaches. Experts noted that teachers often aren't confident or skilled in improvisation, movement-based learning, and digital tools. Evidence for this was found in a study by Ismail et al. dubbed Malaysian music teacher educators as "technologically challenged" (2022), and found that their exposure to technology and creativity were very limited as part of their professional preparation.

National music curriculum rigidity is another significant obstacle. The focus on standardized testing means that there is little creativity left in the curriculum, experts said. Syllabus specific timeline keeps on limiting teachers to explore. In addition, experts said music textbooks do not offer enough creative activities to encourage teachers to move away from traditional methods.

Lack of resources and funding were another major challenges. Most schools, especially those in rural areas, do not have the equipment including instruments, computers, and space for creative music activities. Experts worried that without support, teachers will struggle to implement new ways of teaching music.

Policy Changes That Are Needed for Innovative Music Education Practices to Be Sustainable

The leaders in music education argued vigorously against need for changes in policy to allow creative music education to occur in the Malaysian school system. An even more important opening recommendation was a series of wholistic teacher training sessions in creativity and innovation. Experts recommended the Ministry of Education work alongside universities and professional

development organizations to offer workshops, mentorships and practicum-style opportunities on innovative music instruction tactics. Continuous professional development is necessary for providing teachers some support in the distribution of some pedagogical skills training in making student-centred learning happen (Rahim and Wong 2024).

They also recommended adopting less prescriptive curriculum parameters that permit creative exploration. The national music syllabus should allow for improvisation and composition and for links with other subjects to be made, experts said. This shift would incur a cutback of strict form assessments and a theory-centric curriculum, and instead, students can partake in music education that breeds creativity and individuality.

Experts also called for more money poured into school assets to make imaginative music education happen. Funders should pay for the traditional and modern musical instruments, the digital music technology integration, and the classroom upgrades necessary for interactivity. They even suggested school partnerships with community organizations to give students real-life music experiences, like professionally led workshops, or field trips to see performances.

Finally, experts stressed the need for awareness campaigns to highlight the value of creative music education. Despite evidence to the contrary, music is often still viewed by parents and school administrators as a secondary subject versus core academic disciplines. However, creative music education can be a vehicle through which to change mindsets by raising the profile of their beneficial outcomes through community advocacy and national education policies.

Results from qualitative interviews conducted with experts in the field provide strong support that creative music education materials made positive differences in student engagement and understanding of music. Yet, anecdotal news, such as insufficient teacher training, inflexible curriculum models, and resource constraints keep creative methods from gaining traction. Change needs to happen at policy level regarding teacher training, addressing the flexibility of the prescribed curriculum, investing resources and creating public demand for change. With these reforms, Malaysia could finally shift towards a music education system that is dynamic and engaging, promoting creativity and cultural appreciation among pupils.

Malaysia's music education is at a crossroad of traditional pedagogy and twenty first century. The Implications for Policy, Practice and Future Research of Research Findings Related to Effectiveness of Creative Teaching Approaches Employed in Music Education have been published recently.

These results align with international research and offer a compelling foundation for understanding what music education practices work best. However, evidence from the world at large never takes full account of the cultural peculiarities of Malaysia that require to be balanced with student-centered learning in politics and investigation. The Malaysian cultural context characterized by the traditional musical genres and customs results in a diversity of contexts through which students experience and learn music. It reminds us that the exchange of thoughts on music education across borders is much deeper than the prescriptive strategies that we share in the international community — we cannot simply transpose effective teaching methods into new contexts; however, overarching pedagogical principles can remain intact.

These results are not only relevant for enhancing education but also influence policy choices at different levels. Learn how current educational guidelines hold back innovative teaching practices and how they need to be revised. Teachers would have the flexibility to adjust their approaches according to the needs of their students, the nature of the classroom, or the cultural context. The research emphasizes the importance of in-mass investments driven by the government for teacher training programmes to allow teachers to effectively implement creative teaching strategies. Moreover, the creation of relevant resources and teaching materials is another critical contributor to these pedagogical innovations.

Finally, from a practical view, these findings must be put into action through collaboration between different parties within the education system. Educational policy-maker should play a role by revising the curricula frameworks that directly encourage creative practices in teaching. This correction must ensure a clear guide for assessment techniques able to measure student development in a more fluid classroom. Because schools are the primary sites of this change, they must be appropriately resourced in terms of both material supplies and professional development opportunities. This includes

things such as musical instruments, technology resources, and continuous workshops or training sessions for the teachers.

This study opens multiple possible avenues for future research. One of the most useful would be longitudinal studies with larger samples across regions and both teachers and students in Malaysia. This type of research may offer further depth in understanding how creative musical education approaches influence student learning outcomes over time. Also, quantitative methods to determine which academic skills predicted to improve through creative music instruction actually leads to their improvement would be beneficial as well. This could involve tracking snapshot changes in student performance in other academic subjects, as literature has found positive spillover effects of music education on other academic subjects.

The research could further be extended by comparing the impact of cultural background of various types of students in different regions of Malaysia in the effectiveness of different kinds of teaching approaches. It is especially pertinent in Malaysia with its multiracial population and its associated influences on music culture and learning. In addition, comparison studies between traditional and a more creative learning approach would render beneficial information regarding the effectiveness of the respective pedagogical method in the country.

Such measures and their implications provide a substantive advancement in addressing ways to enhance music education in Malaysia. Through taking these recommendations on board, whilst continuing research efforts in this area, Malaysia may achieve a higher level of quality music education that meets the needs of her diverse student population, and also helps preserve and celebrate Malaysia's rich cultural musical heritage.

CONCLUSION

Abstract Music education, creativity, teaching practices and education data, are connected components that determine quality music learning experiences in Malaysia. Although the existing system is quite basic, to emphasize creativity in music there is an urgent need to formulate appropriate policy changes, teacher education, and pedagogy. This can build towards a great music education infrastructure that enhances students life and bring great changes to the society by combining with local culture relevant material, immersive approach to education and people friendly law policies in Malaysia.

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